

Celebrity NEWS



Virtuosi Di Roma
(COLLEGIUM MUSICUM ITALICUM)

MAESTRO
RENATO FASANO
Director

Thursday, March First

at 8:40 p.m.

NINETEEN HUNDRED AND FIFTY-SIX



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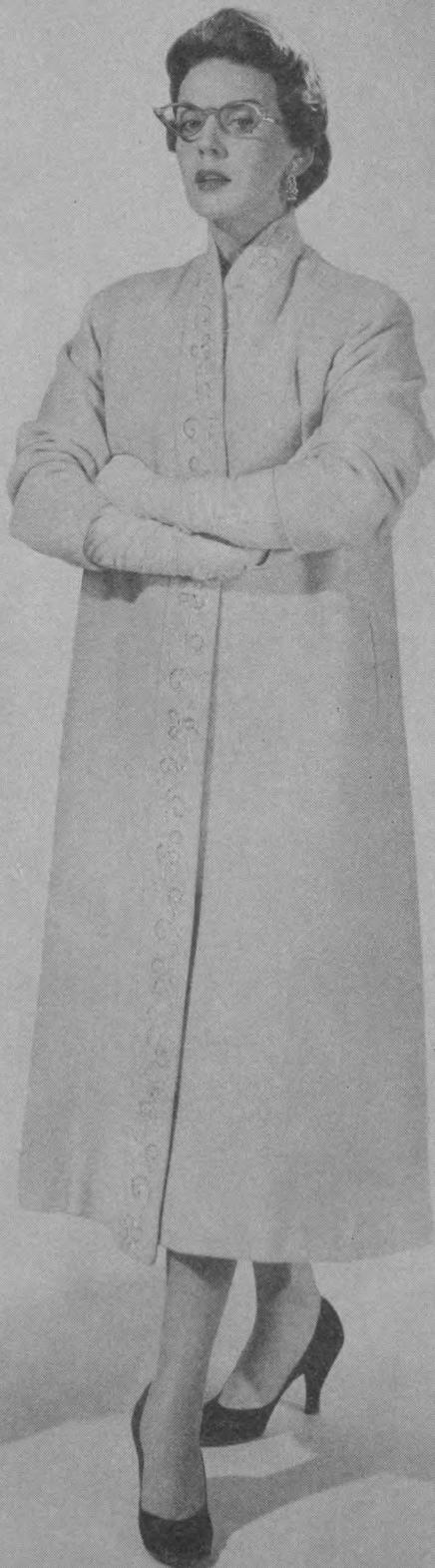
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CELEBRITY NEWS

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March 1st, 1956

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CELEBRITIES IN THE NEWS

Modest Baritone

You hear a lot about the admirable humility of the true artist in the presence of his art, but, in my experience, you do not encounter this phenomenon very often. It gives me pleasure, therefore, to report a bit of non-public information given semi-publicly lately at a performance of "Tosca" at the Metropolitan in which **Leonard Warren** was making his first appearance as Scarpia, one of the plums of the baritone repertoire. The informant was Edward Johnson, erstwhile general manager of the opera house, who was exulting with some former colleagues over Mr. Warren's fine performance. "You know," said Mr. Johnson, "I urged him to do Scarpia several years ago while I was still here. His reply was that he dearly loved the role but that he honestly didn't feel he was ready for it." This from a baritone already at the top of his profession with any role his for the asking!

Mephisto's Musings "Musical America" January 1956.

(CONTINUED ON PAGE 18)

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VIRTUOSI DI ROMA

RENATO FASANO, Director and Conductor

The members of this ensemble, being all soloists, have been listed alphabetically. Which artist appears in any given work is determined entirely by artistic exigencies.

The Virtuosi di Roma (called in Italy Collegium Musicum Italicum) was founded and directed by Renato Fasano with the avowed purpose of presenting programs containing rarely heard musical masterpieces.

Nearly all of these works are given from original scores and in accordance with the tradition of the composer's time. The composition of the ensemble is such as used by Vivaldi in the Church of Pieta in Venice and as was frequently used by Bach and others, the conductors having a special function described by Iommelli and Galuppi as 'animatori', that is to say, 'animating conductors'.

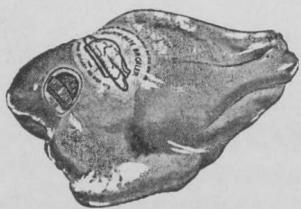
To achieve the desired results required the selection of a group of leading Italian instrumentalists whose artistic ideals would permit them to unite in a common purpose of musical execution. Success has been accorded by press and public in over 600 public concerts, reaching its culmination in the tribute of Toscanini, who stated: "You are the great instrumental ensemble of this generation and I have felt exquisite pleasure in listening to you."

THE ARTISTS

RENATO FASANO, Director: Born in Naples; attended the National Conservatory San Pietro of Majella. Director and founder of Collegium Musicum Italicum of Rome (1947) and conductor of the aggregation of soloists known as the Virtuosi di Roma. From 1944 to 1947 was artistic director of the National Academy of St. Cecilia in Rome (Augusteo). Former director of the National Conservatory "Pierluigi da Palestrina"; director of the Conservatory "Benedetto Marcello" of Venice.

(CONTINUED ON PAGE 5)

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LUIGI FERRO. Violin: Born in Venice; studied at the National Conservatory "Benedetto Marcello" and the Guarneri School. Professor at the Conservatory; first violinist of the Ferro Quartet.

FRANCO GULLI. Violin: Born in Trieste; soloist in the orchestra of the "Pomeriggi Musicali" of Milan. One of the best young Italian concert artists.

EDMONDO MALANOTTE. Violin: Studied with Arrigo Serato at the National Academy of St. Cecilia. Professor at the Institute "Morlacchi"; concertmaster of the orchestra of Sagra dell'Umbria and of the Academia Chigiana di Siena.

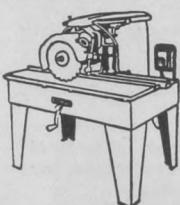
BENEDETTO MAZZACURATI. Violoncello: Professor of chamber music at the National Conservatory "Giuseppe Verdi" of Toronto. Famous concertmaster.

GUIDO MOZZATO. Violin: Professor at the National Conservatory "G. B. Martini" of Cologna; former first violinist of the Academia di Santa Cecilia of Rome (Augsteo) and of the Orchestra of the "Suisse Amande" di Ginevra.

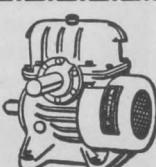
SALVATORE PITZIANTI. Contrabass: Professor of Contrabass at the Conservatory of "S. Pietro a Majella" of Naples and solo contrabass of the orchestra "Scarlatti".

ALBERTO POLTRONIERI. Violin: Native of Milan; professor at the National Conservatory "Giuseppe Verdi" of Milano; first violin of the "Poltronieri Quartet"; as violinist of the trio founded by Alfredo Casella, he became known to American audiences.

(CONTINUED ON PAGE 6)



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RENATO RUOTOLLO, Violin: Professor of chamber music at the Conservatory San Pietro a Majella of Napoli; first violin soloist of the chamber orchestra "Alessandro Scarlatti" of Napoli.

ALFREDO SABBADINI, Viola: Studied at the Conservatory of Bologna and at the Academia Chigi of Siena with Serato. Developed concert activities in Italy and South America. In 1946 he was called to Venezuela as instructor for viola and violin.

ALEARDO SAVELLI, Viola: First violist of the orchestra of the "Pomeriggi Musicali" of Milan and of the "Orchestra Suisse Romande" of Geneva; violist in the "Quartetto Ferro" and in the Quartetto of the "Pomeriggi Musicali".

ANTONIO VALISI, Violoncello: Began his concert career in 1912 with a tour in Imperial Russia; was cellist at La Scala in Milan under Toscanini. Is cellist of the Quartet Poltronieri and professor at the National Conservatory of Bolzano and solo cellist of the Trio Bolzano.

CARLO VIDUSSO, Piano: Professor of piano at the National Conservatory "Giuseppe Verdi" of Milano; among the most famous of Italian pianists.

RENATO ZANFINI, Oboe: Studied at the National Conservatory of Milan with Leandro Serafin. Considered one of the best oboists in Italy. Soloist at the Teatro Alla Scala in Milano, the Opera in Rome, the Italian Radio and the Swiss Radio of Monteceneri. Professor at the National Conservatory of Milan; soloist at the "Pomeriggi Musicali" of Milan.

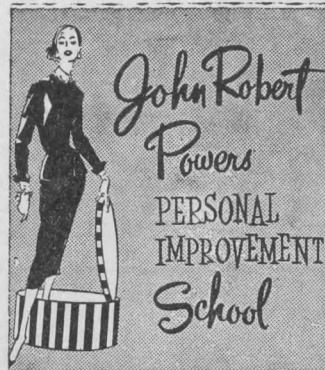
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BALLOT RESULTS

The results of the audience ballot have served as a valuable guide in selecting the artists for the coming season. We are now negotiating with the managements of six of the artists and attractions which received the most votes and we plan to present these in Winnipeg and western cities.

We conducted this ballot out west and the results in Calgary, Edmonton and Regina were almost identical with Winnipeg.

MEMO TO M.L.A.'s

During the deliberations of the Manitoba Legislature it is hoped that action will be taken to eliminate or at least, reduce the 17½% amusements tax. We respectfully suggest that the basis of this taxation be broadened so that patrons of concerts and presentations of an educational and cultural nature enjoy the same treatment as sports fans insofar as taxation is concerned.

DUO-PIANISTS REQUIRED

The Royal Winnipeg Ballet is looking for duo-pianists to play for their performances in Winnipeg and on tour. Students of the piano are urged to team up as a duo with a view to auditioning for the Royal Winnipeg Ballet. For information call SU-3 4589.



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VARIATIONS

Excerpts from Paderewski's Autobiography

"The average person, or the great public has no idea of the practise necessary, absolutely necessary, in the presentation of a concert. It is not sufficient to know and to play well or even beautifully the number arranged. It is not sufficient to have played the same program weeks before (and even to repeat it the next day) without incredible hours of practise and concentration. And so it is with every performance, hours of practise and mental work, and all things in addition to the never-ending finger practise — shall I call it — the technique."

And from an article in a South African Newspaper:

"Think of a foreigner, a mere pianist who comes out to this country just to play the piano and has the effrontery to charge **one guinea** for the seats. What robbery! Why we had here not long ago a man who could play the clarinet, the violin, a triangle, drums and accordion, and play ALL those instruments at the SAME TIME, and his price was only a **shilling!**"

Excerpts from musical reviews written by George Bernard Shaw, when he practised as a music critic:

There is nothing that soothes me more after a long and maddening course of piano recitals than to sit down and have my teeth drilled by a finely skilled hand.

Mr. Vladimir de Pachmann gave his well-known pantomimic performances with accompaniments by Chopin.

It showed that Mr. Wallace knows how to use every instrument except the scissors.

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PROGRAMME

VIRTUOSI DI ROMA

(Collegium Musicum Italicum di Roma)

RENATO FASANO, Director and Conductor

Personnel (in alphabetical order)

Ferro, Luigi — Violin

Gulli, Franco — Violin

Malanotte, Edmondo — Violin

Mazzacurati, Benedetto — Cello

Mozzato, Guido — Violin

Pitzianti, Salvatore — Contrabass

Poltronieri, Alberto — Violin

Ruotolo, Renato — Violin

Saveli, Aleardo — Viola

Sabbadini, Alfredo — Viola and
Viola d'Amore

Valisi, Antonio — Cello

Vidusso, Carlo — Piano

Zanfini, Renato — Oboe

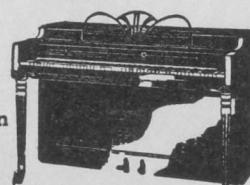
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I

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Grave — Allegro — Adagio — Allegro

II

**CONCERTO FOR OBOE, VIOLIN
AND STRINGS** G. Valentini (1681-1740)

Allegro — Largo — Allegro-Presto

Renato Zanfini - Oboe, Luigi Ferro - Violin

III

**CONCERTO IN A MINOR FOR VIOLIN
AND STRINGS, Op. 3** A. Vivaldi (1680-1743)

(original edition)

Allegro — Largo — Allegro

Guido Mozzato - Violin



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AMME CONTINUED)

IV

**CONCERTO IN A MINOR FOR TWO VIOLINS
AND STRINGS, Op. 3**

A. Vivaldi

(original edition)

Allegro — Largo spiritoso — Allegro

Franco Gulli, Edmondo Malanotte - Violins

INTERMISSION

V

CONCERTO IN G FOR PIANO

AND STRINGS G. Cambini (1746-1825)

Allegro — Rondo

Carlo Vidusso - Piano

VI

CONCERTINO IN E MAJOR FOR OBOE

AND STRINGS V. Bellini (1801-1835)

Maestoso - Larghetto cantabile - Polonese

Renato Zanfini - Oboe

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(PROGRAMME CONTINUED)

VII

SONATA FOR VIOLINS, CELLOS

AND CONTRABASS G. Rossini (1792-1868)

Allegro — Andante — Rondo

This sonata, from a manuscript in the Library of Congress, Washington, is dated 1804, when Rossini was twelve years of age.

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MUSIC: HEIFETZ, THE MASTER, PLAYS

Memorably Performs Beethoven Concerto
Works by Haydn, Bizet Round Out Program

By Howard Taubman, New York Times, February 10, 1956.

After all the violinists who have appeared with the New York Philharmonic this season, it was fitting to have Jascha Heifetz as the soloist at Carnegie Hall last night. He is still an unsurpassed master, and his appearance was like a climactic chapter in a running story of violin virtuosos.

(CONTINUED ON PAGE 14)

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George Kent, Tenor, James Milligan, Bass

Guest Conductor, SIR ERNEST MacMILLAN
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In the Beethoven concerto Mr. Heifetz had a work worthy of his gifts, and he gave it a memorable performance. His playing had all the virtues of understanding and simplicity that a mature artist could bring to this noble composition. Seldom has Mr. Heifetz played with greater penetration.

The style was aristocratic without being aloof. The tone was pure and responsive to the subtlest requirements of light and shade. The phrasing was full of nuance, but there was no fussiness for the sake of effect. Everything in the way of virtuosity and control was ordered for the greatest good of the music.

The tremendous first movement had power and drama, and there was unstinted bravura in the Auer cadenza here, which Mr. Heifetz almost persuaded one was integral to the work. The last movement danced and sang with high spirits. But what one will remember longest is the song of the slow movement, played with breadth of feeling and a serene comprehension.

Dimitri Mitropoulos and the Philharmonic gave Mr. Heifetz well-balanced support. The orchestra was in good form.

(CONTINUED ON PAGE 15)

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It began the program with Haydn's E flat Symphony, No. 103, which was played with considerable sympathy for the classic style. In the slow movement particularly there was the kind of contrast and proportion that Mr. Mitropoulos has not always established in eighteenth-century music.

Art Gallery Notice

COMING EXHIBITIONS

TAPESTRIES BY HANNAH RYGGEN — February 20th - March 7th.

HENRY MOORE EXHIBITION — March 11th - April 3rd.

ANCIENT MAYA — March 1st - 22nd.

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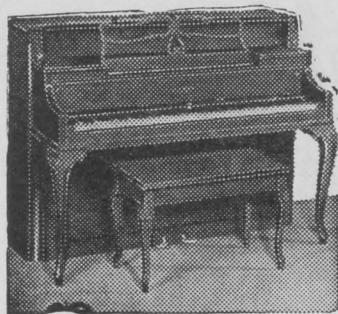
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Saturday matinee, May 19	RIGOLETTO	Italian	Verdi	LEONARD WARREN, ROBERTA PETERS
Saturday evening, May 19	AIDA	Italian	Verdi	ZINKA MILANOV, KURT BAUM, BLANCHE THEBOM
Sunday matinee May 20	DIE MEISTERSINGER	German	Wagner	BRIAN SULLIVAN, ELEANOR STEBER, OTTO EDELMAN

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Overture to "Der Freischutz"	Weber
Suite for Strings, "Antiche Danze ed Arie per Liuto"	Respighi
First Movement, Allegro ma non troppo, from Symphony in C	Eckhardt-Gramatte
Symphony No. 1 in C Minor	Brahms

THURSDAY, APRIL 5

Symphony No. 9 in D Minor, Opus 125 (Choral)	Beethoven
Orchestra — Chorus — Four Soloists	

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Another Triumph for Lois

Lois Marshall, Canada's foremost soprano, was recently chosen by Sir Thomas Beecham to sing the coveted role of the Queen of Sheba in Handel's Oratorio "Solomon", which Sir Thomas is scheduled to record for Angel Records with his Royal Philharmonic Orchestra. Miss Marshall is doing her first concert tour of England in May and will also, at that time, be on hand for the "Solomon" recording this spring.

A New Talent

Phillipe Entremont, exciting young French pianist, has just recently arrived in the U.S. from France, and is now almost solidly booked for a concert tour. He has also been engaged by Eugene Ormandy and negotiations are underway with the New Orleans and Pittsburgh symphony orchestras, among others.

Conductor Re-engaged

The Orchestral Association of Minneapolis announced the re-engagement of **Antal Dorati** as conductor of the **Minneapolis Symphony Orchestra**. This will be Mr. Dorati's seventh season with the orchestra, which is scheduled to do its third tour of western Canada in the spring of 1957. In addition to Winnipeg, the orchestra will appear in Regina, Calgary, Edmonton, and Saskatoon.

The Wagner Opera Company

The 1956-57 season will be the 57th year for Charles L. Wagner in the musical world. For the fall of 1956, Mr. Wagner will present two productions for his tour. "**La Traviata**", Verdi's most poignant opera, will be presented with new scenery, magnificent costuming and a brilliant cast, and "**Lusia Di Lammermoor**" for which new settings are now being planned. The company numbers seventy people which includes an orchestra of twenty-six. In the past sixteen years, the Wagner Opera Company has appeared in 298 cities, and in every state in the Union but two, as well as Canada and Mexico.



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Photographed at the Art Gallery.



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